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Hill, Charles Monroe. Eight Paintings . (1974)
Directed by: Associate Professor Walter W. Barker. Pp. 3

The thesis presented consists of a series of eight paintings dealing with the spatial ambiguities within a composition, and their interaction with the observer. The medium is acrylic on canvas. The paintings were presented at the Weatherspoon Art Gallery of The University of North Carolina at Greensboro, January 19th through February 2nd, 1975.

A 35mm color transparency of each work is on file at the Walter C. Jackson Library at the University of North Carolina at Greensboro.

A Thesis Submitted to
the Faculty of the Graduate School at
the University of North Carolina at Greensboro
in partial fulfillment
of the requirements for the degree
Master of Fine Arts

Greensboro
1974

Approved by

Walter W. Barker

EIGHT PAINTINGS

"

by

Charles Monroe Hill

"

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Approved by

Walter Barker
Thesis Advisor

This thesis has been approved by the following
committee of the Faculty of the Graduate School at
The University of North Carolina at Greensboro.

Thesis Advisor

Darrell Barker

Committee Members

Gilbert H. H. H.

Andrew Martin

Joan Gregory

Darrell Barker

Dec. 4, 1974

Date of Acceptance by Committee

CATALOGUE

| TITLE | MEDIUM | SIZE |
|---------------------|---------|---------|
| 1) Interior #1 | Acrylic | 36"X36" |
| 2) Interior #2 | Acrylic | 36"X36" |
| 3) Interior #3 | Acrylic | 48"X48" |
| 4) Window Shades | Acrylic | 36"X36" |
| 5) Closed Window #1 | Acrylic | 42"X42" |
| 6) Closed Window #2 | Acrylic | 42"X42" |
| 7) Open Window #1 | Acrylic | 42"X42" |
| 8) Open Window #2 | Acrylic | 42"X42" |

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Eight Paintings

The thesis show consists of a series of eight paintings dealing with the spatial ambiguities within a composition, and their interaction with the observer. The media is acrylic on canvas with the exception of one painting, Window Shades, in which silver nitrate emulsion is used to facilitate the photographic printing process used in the painting.

The paintings are initially approached from the standpoint of establishing a foreground-background spatial relationship in the composition. These area delineations are reinforced for the viewer through the use of two contrasting visual languages. The foreground is established as the frontal plane in a perpendicular relationship to the viewer. It is rendered as a very shallow space, close to the viewer, and presents a familiar context, easily identified by the participant observer. Architectural boundaries associated with this established plane are used as interrupters which provide access through the plane. These devices being objects such as a door or window, allow the viewer to proceed through the picture plane and into the space behind. Other architectural devices, a chair rail for example, may interrupt the frontal plane, but as to whether or not access through the plane is achieved is left

slightly ambiguous. The observer is free to manipulate these spatial ambiguities. They are not intended to

It is important that the visually familiar framework of the frontal plane be presented in its true scale to strengthen the observer's association with it. The deceptiveness of this frontal plane depends upon its flatness. The depth of field in this frontal plane has been made as shallow as possible, thus reducing binocular parallax, the primary tool used in the perception of depth. This allows for the eye to be fooled, if only momentarily. The bond between the viewer and the frontal plane is thus strengthened.

The picture plane, while ever present in any two dimensional composition, has been reinforced visually within the composition to draw the eye inward. The basic elements of Trompe l'oeil painting are employed to reinforce the viewer's association with this frontal plane, providing a familiar point of departure for the observer. He is then free to look through this familiar setting into an unfamiliar environment. The visual deception of the familiar is reinforced through its contrast with the unfamiliar landscape in the background. The familiar becomes more palpable as a result of its strong associative visual interaction with the unfamiliar. The apparent realities of the frontal plane are strengthened through their juxtaposition with the broadly interpreted landscape.

These images are presented as experiences and are not intended to be messages. They are not intended to be looked at with the intention of discovering what they mean. They simply propose the possibility of an impossible situation. They are intended to reinforce what is by suggesting what cannot be.